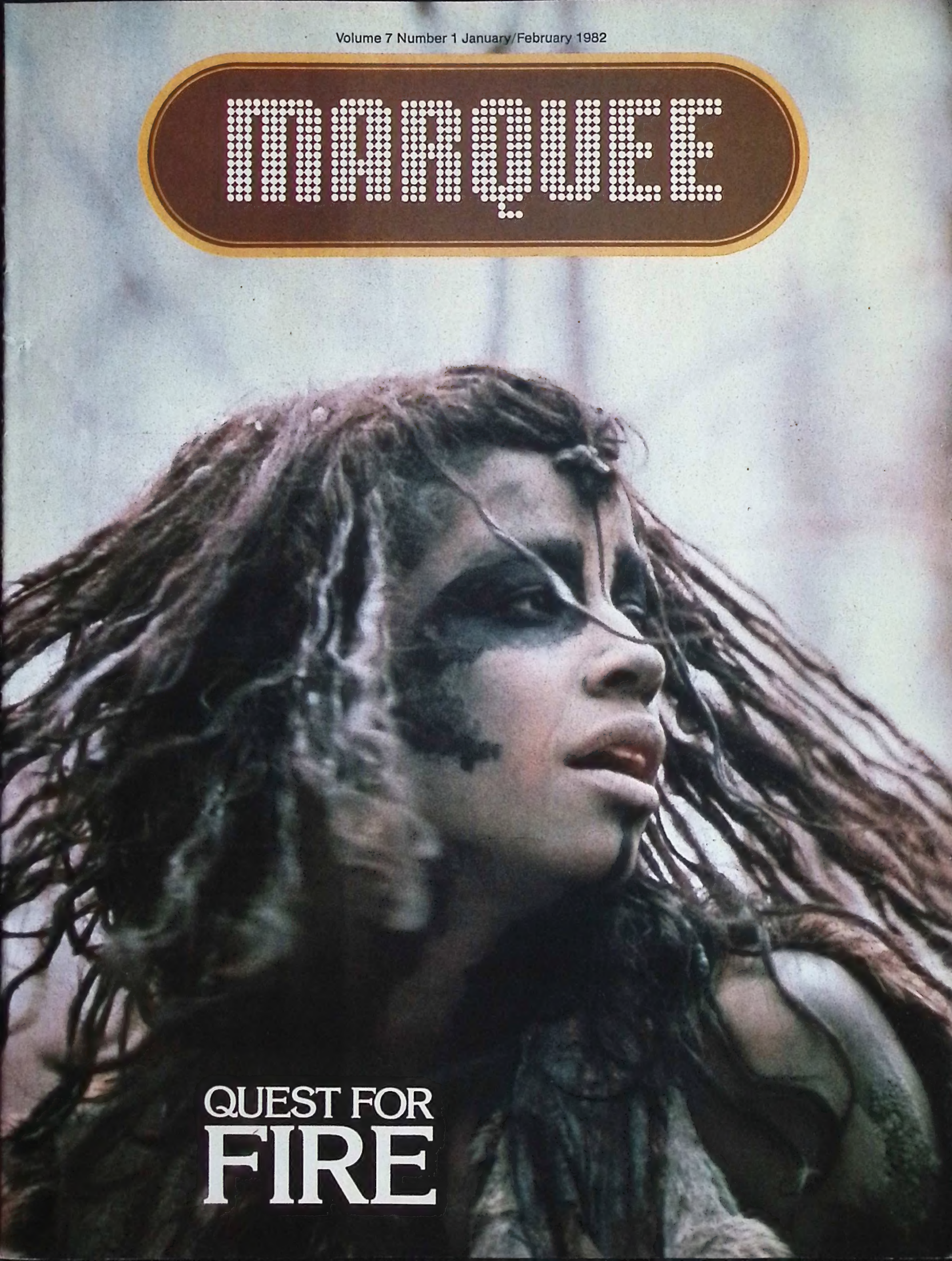
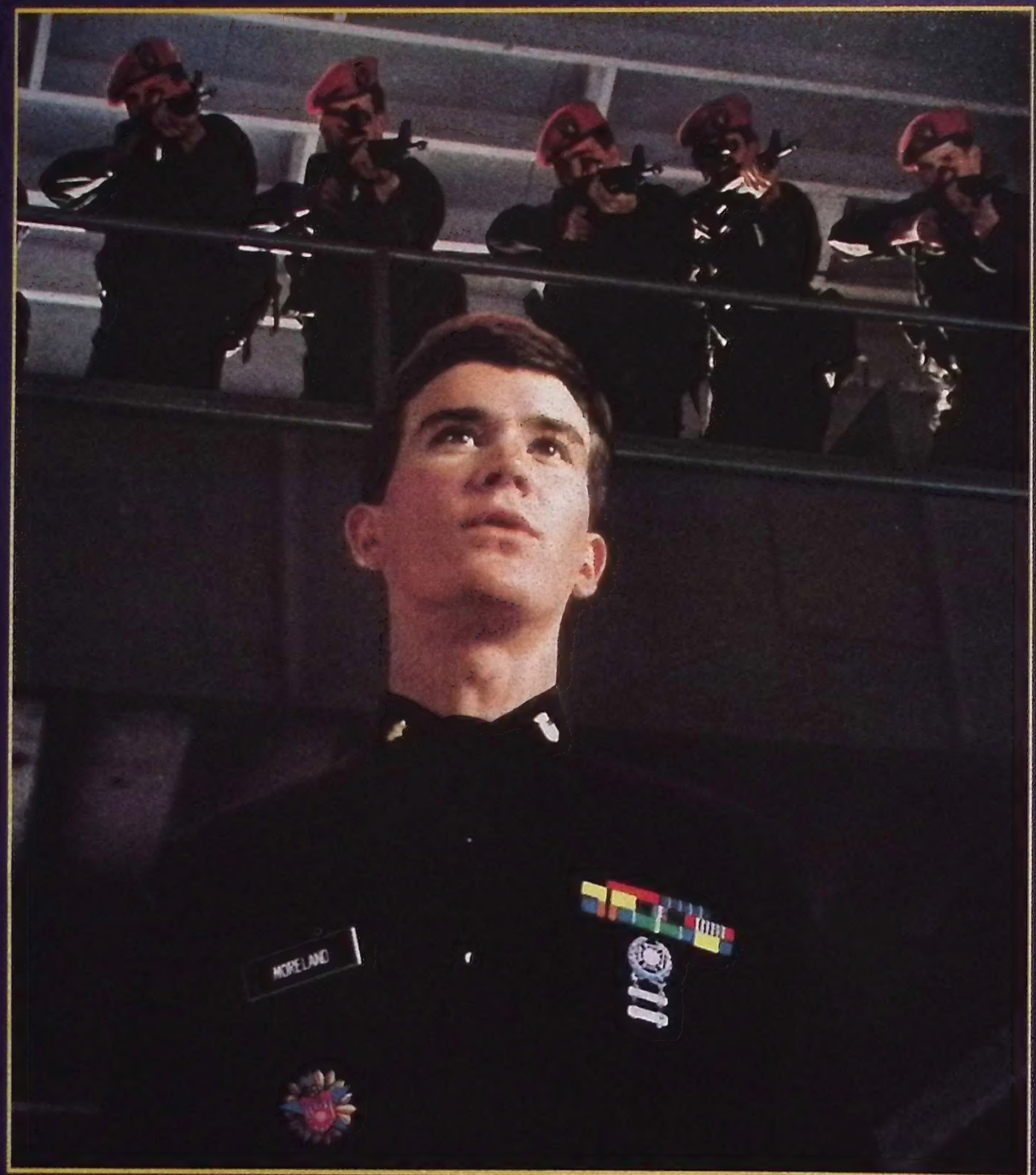
Volume 7 Number 1 January/February 1982

# MARQUEE



## QUEST FOR FIRE

"This school is our home, we think it's worth defending."




TWENTIETH CENTURY-FOX PRESENTS
A STANLEY JAFFE PRODUCTION • A HAROLD BECKER FILM

# GEORGE C. SCOTT · TIMOTHY HUTTON
# TAPS

RONNY COX DIRECTOR OF PHOTOGRAPHY OWEN ROIZMAN A.S.C. PRODUCED BY STANLEY R. JAFFE AND HOWARD B. JAFFE
DIRECTED BY HAROLD BECKER SCREENPLAY BY DARRYL PONICSAN AND ROBERT MARK KAMEN
ADAPTATION BY JAMES LINEBERGER FROM THE NOVEL "FATHER SKY" BY DEVERY FREEMAN
MUSIC BY MAURICE JARRE

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**CHECK NEWSPAPERS FOR A THEATRE NEAR YOU**

Volume 7 Number 1 January/February 1982

# MARQUEE

DYING WITH DIGNITY: For most of **Whose Life Is It Anyway?**, Richard (**Duddy Kravitz**) Dreyfuss remains motionless. But that doesn't stop a great performance, in a movie that is both happy and sad, tragic and uplifting.
**by Bruce Kirkland** 4

OLDIES AND GOLDIES: Henry Fonda turns in a sterling performance as an octogenarian coming to terms with life, and death, in **On Golden Pond**.
**by Clyde Gilmour** 7

THE SEA WOLVES: **Das Boot (The Boat)** looks beyond stereotypes in its portrayal of life on board a German U-boat. 14

SHEDDING LIGHT ON DARK AGES: Ever wonder what life was like 80,000 years ago? Hopefully not as difficult as the filming of **Quest for Fire** proved to be.
**by Les Wedman** 16

TILL DEATH DO US PART?: Kate Jackson is trying hard to shed her Angel image. In **Making Love**, she stars as a woman who loses her husband to another man.
**by Rex Reed** 20

KAREN CALLS THE SHOTS: As the "other woman" in **Shoot the Moon** with Albert Finney and Diane Keaton, Karen (**Raiders of the Lost Ark**) Allen gets a welcome change of pace.
**by Andrea Halpin** 22

A PRYOR EXPERIENCE: Richard Pryor in a concert movie — need any more be said? Our interview with the off-the-wall comedian provides a taste of what's to come. 23

TIN CAN ALLEY: John Steinbeck's writings provide the source for **Cannery Row**. Producer Michael Phillips (**The Sting**) and writer-director David S. Ward bring it to the screen.
**by Rob Harris** 24

FAITH AND HOT AIR: Two families sail a homemade balloon to freedom on the other side of the Berlin Wall. Beau Bridges stars with John Hurt in Disney's **Night Crossing**.
**by Susan Wolfe** 29

Editor and Publisher **David Haslam**/Associate Editor **Jane Hartnell**/Correspondents (alphabetical order) **Jack Bond, Colin Dangaard, Clyde Gilmour, John Hofsess, Paul King, Bruce Kirkland, David McCaughna, Martin Malina, Roderick Mann, Lawrence O'Toole, Wilder Penfield III, Roberta Plutzik, Rex Reed, Lyle Slack, Susan Wolfe** and **Les Wedman**/Editorial Assistant **Daniel Liebman**/Design Director **Bob Torrans**/Production **Steven Baine**/Production Services **Canadian Composition Limited, Offset Film Systems Ltd.** and **Ronalds Printing/MARQUEE** is published six times a year by Marquee Communications Inc., 300 Richmond St. West, Toronto, Ontario M5V 1X2 (416) 593-7004/Second Class Mail Registration Number 4803/**Contributions:** Although every care will be taken of material submitted for publication, Marquee Communications Inc., their servants or agents accept no responsibility for loss, damage or destructions, however arising while in their offices, in transit or elsewhere./**MARQUEE** is a registered trademark, all rights reserved. No part of this magazine may be reproduced without the written permission of the publisher/International Standard Serial Number **ISSN 0700-5008**.

FITNESS NOW • AND HOW

## How not to get fit

Once and for all we'd like to clear up a few misconceptions about fitness. None of the following approaches represents a sensible way to get fit:

1. The "drive yourself til you drop" approach.
2. The "more it hurts the more it works" approach.
3. The "make up in an hour for what it took you ten years to lose" approach.

The plain fact is that exercise does not have to hurt before it is doing you some good. Real gains start long before you reach the pain barrier.

If you want to get fit, you have to get active. Do it...but don't overdo it. This is the sensible approach to fitness. And it works.

Can you get fit without struggle, without strain, without pain? AND HOW!

PARTICIPACTION

# Dying wit

by Bruce Kirkland

When Richard Dreyfuss came back to the movies after a self-imposed, two-year exile, he was both refreshed and refreshing to work with.

It seems the star of such films as **The Apprenticeship of Duddy Kravitz, Jaws, Close Encounters of the Third Kind, The Goodbye Girl** (which brought him "my little friend," his best actor Academy Award) and **The Big Fix**, had burned himself out.

Pressure and self-indulgence (food, drugs, booze) had taken their toll. So Dreyfuss went back to his roots in theatre, found himself again, and came anew to the movies looking for inspiration.

Unfortunately, Dreyfuss' return was far from triumphant. He was the single intriguing character in an otherwise insipid piece about piano prodigies, **The Competition.**

But his second movie in this rejuvenated career is nothing short of stunning. John Badham's **Whose Life Is It Anyway?** is an adaptation of British playwright Brian Clark's emotionally scorching and hugely successful play. Clark co-authored the screenplay with veteran writer Reginald Rose.

For Dreyfuss, an actor known as much for his mannerisms and body language as for his speeches, the role of Boston sculptor Ken Harrison presented a special challenge. Mere minutes into the film, Harrison is the victim of an accident, his sports car a rumpled pile of scrap jammed beneath a tractor trailer.

Harrison ends up in hospital, paralysed from the neck down, with no hope of recovering the use of his limbs. All that's left to wield is a wickedly witty tongue.

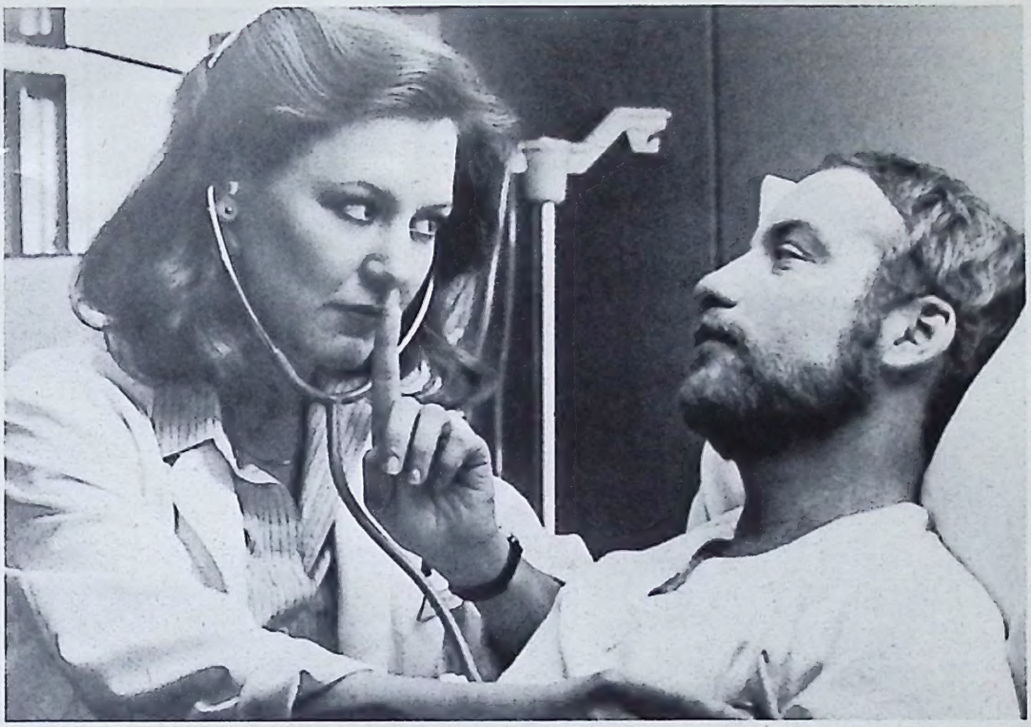
"When people heard I was going to play a guy who couldn't move a muscle in his body," says Dreyfuss, "they said I would never do it." In fact he found the experience difficult, to say the least. "It was impossible for me to rehearse as a quadriplegic because my hands are as much a part of my language and communication system as is the tone of my voice."

Obviously, the role was a challenge. So was maintaining the delicate balance between humor and pathos.

When Harrison realizes he is doomed to spend the rest of his life physically helpless, he decides to take matters into his own hands. He asks his doctors for a discharge, knowing that without the hospital's life support systems he will soon die.

The decision pits him against the icy professionalism of Dr. Mi-

# h Dignity



chael Emerson, played by John Cassavetes, who belives a doctor's duty is to save lives and keep patients alive no matter what the circumstances.

"It's a drama about a man with a sharp wit," says Dreyfuss. "It makes you laugh, but it's not a light play. Instead of being a one-note film, it has abrupt shifts in highs and lows. You can be taken from pity to laughter in almost every scene. It's impolite and rude and fascinating and gripping, and that's what I love about it."

John Badham, the English-born, American-educated director whose **Saturday Night Fever** was one of the most popular films ever made, knew how difficult making this movie would be. Adapting any play to film is hard enough. But **Whose Life Is It Anyway?** was especially onerous given its underlying social issues.

Although the film takes place largely in a hospital (on a set constructed at MGM Studios in Hollywood), Badham has used every opportunity to move the drama out of the confines of a single room (unlike the play). "We filmed Richard getting into the automobile accident which paralyses him, and by the use of wheelchairs, we move him all over the hospital for various treatments and consultations. We even have him wheeled down to the basement to hear a rock band."

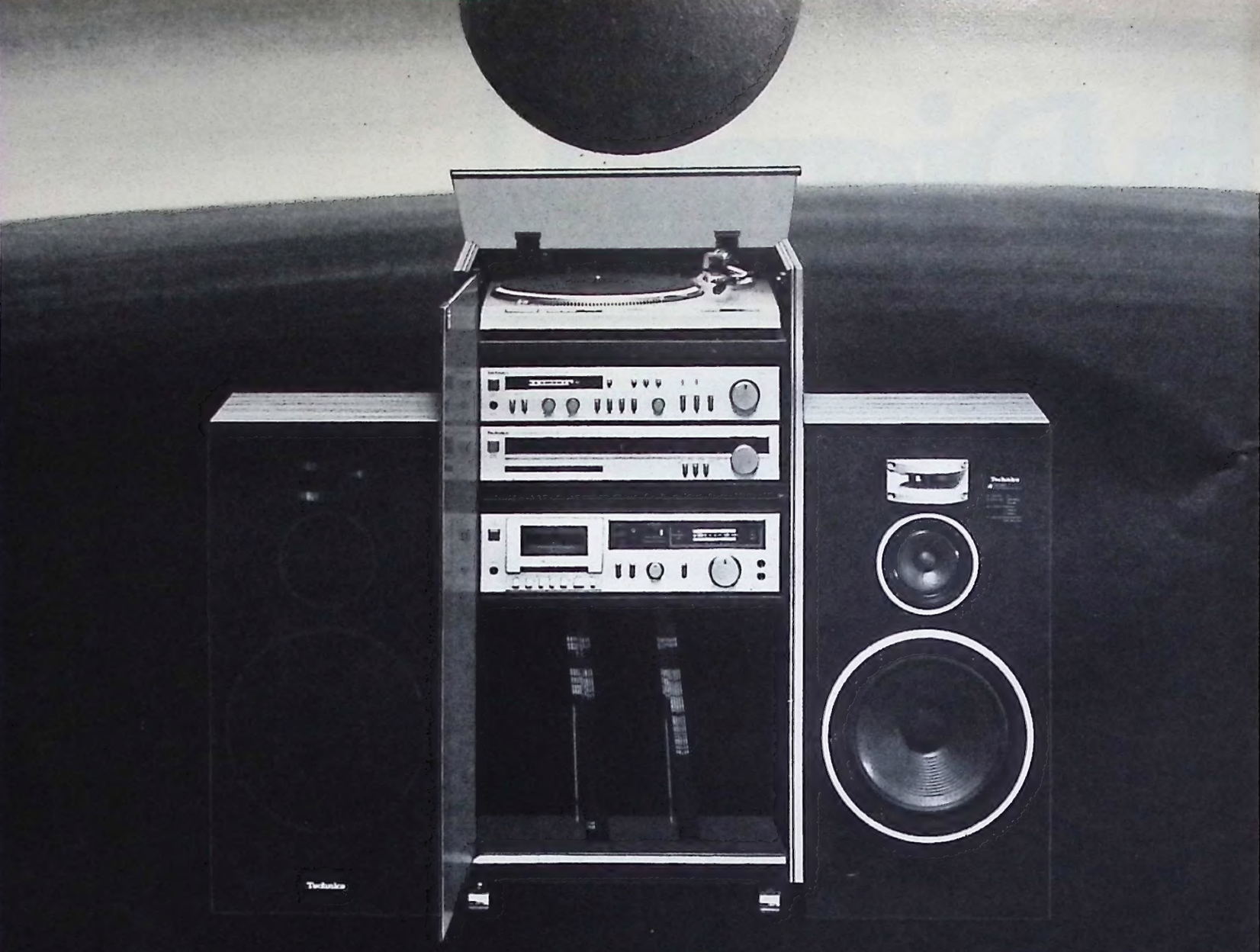
Before filming even began, Badham took the unorthodox step of directing Richard Dreyfuss in *Whose Life Is It Anyway?* on stage for a two-week run at the Williamstown Theatre in Massachusetts.

"It helped us a great deal," says Badham. "We included additional scenes from the screenplay, and we were able to see how it played before an audience. It was like a series of sneak previews. Before we left Williamstown, we knew which scenes worked and which had to be dropped or rewritten."

Since the subject matter is so intense, one of Badham's major concerns was the emotional level of the scenes. His aim was to downplay the tears and emphasize Harrison's lively wit. It took several rehearsals to lighten the atmosphere, to get the actors casual and laughing.

"Making movies requires a great deal of patience," he says, as he repairs to stage rear to continue the weightlifting that serves as his emotional outlet and "keeps up my energy level."

With the help of a stellar cast, Badham superbly keeps up the movie's energy level, too. **Whose Life Is It Anyway?** promises a cinematic life to match its stage success. ★



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# Oldies & Goldies

by Clyde Gilmour

No crystal ball is needed in confidently prophesying that the 76-year-old Henry Fonda stands a good chance of capturing his first best actor Academy Award in the spring of 1982. The trophy, if he gets it, would pay homage not only to his work in **On Golden Pond**, but to many another Oscar-worthy achievement in the past. For 47 years he has been one of Hollywood's most admired and dependable performers.

The latest Fonda vehicle is notable in several other ways.

It co-stars, for the first time, the frail but oaken Henry and 43-year-old Jane Fonda, his spunky and gifted daughter. Their roles are strikingly similar to their relationship in real life.

**On Golden Pond** also offers a first-ever partnering of Henry Fonda with Katharine Hepburn, at 74 a three-time Oscar winner surrounded by her own legends. Astoundingly, the two had never even met before they began working in this movie. Said old Kate to old Hank as she strode toward him with her klieg-light smile, "It's about time."

The film, directed by Mark Rydell and produced by Bruce Gilbert, has a further distinction in

*Continued on page 9*

# Chevy has the power to make this Christmas the funniest ever!

# MODERN PROBLEMS

A SHAMBERG-GREISMAN PRODUCTION A KEN SHAPIRO FILM

CHEVY CHASE

MODERN PROBLEMS

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Directed by KEN SHAPIRO Music by DOMINIC FRONTIERE COLOR BY DELUXE®

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**COMING TO THEATRES EVERYWHERE CHRISTMAS DAY**

*Continued from page 7*

that its appeal is to the middle aged and the elderly, as well as to teenagers trying to cope with senior generations. Dramatist Ernest Thompson's screenplay is a dark comedy about being old and getting along with other people.

The story unfolds in and around a spacious old summer cottage on the shore of a New England lake.

The head of the household, played by the elder Fonda, is a retired professor named Norman Thayer. A sardonic curmudgeon with a flair for deadpan one-liners, he is looking forward with no great zest to his own eightieth birthday party.

Hepburn's role is that of Thayer's wife and best friend, Ethel, nearing seventy but still brimming with vitality. She is the wise peacemaker in a family that has conflicting tensions under its external serenity.

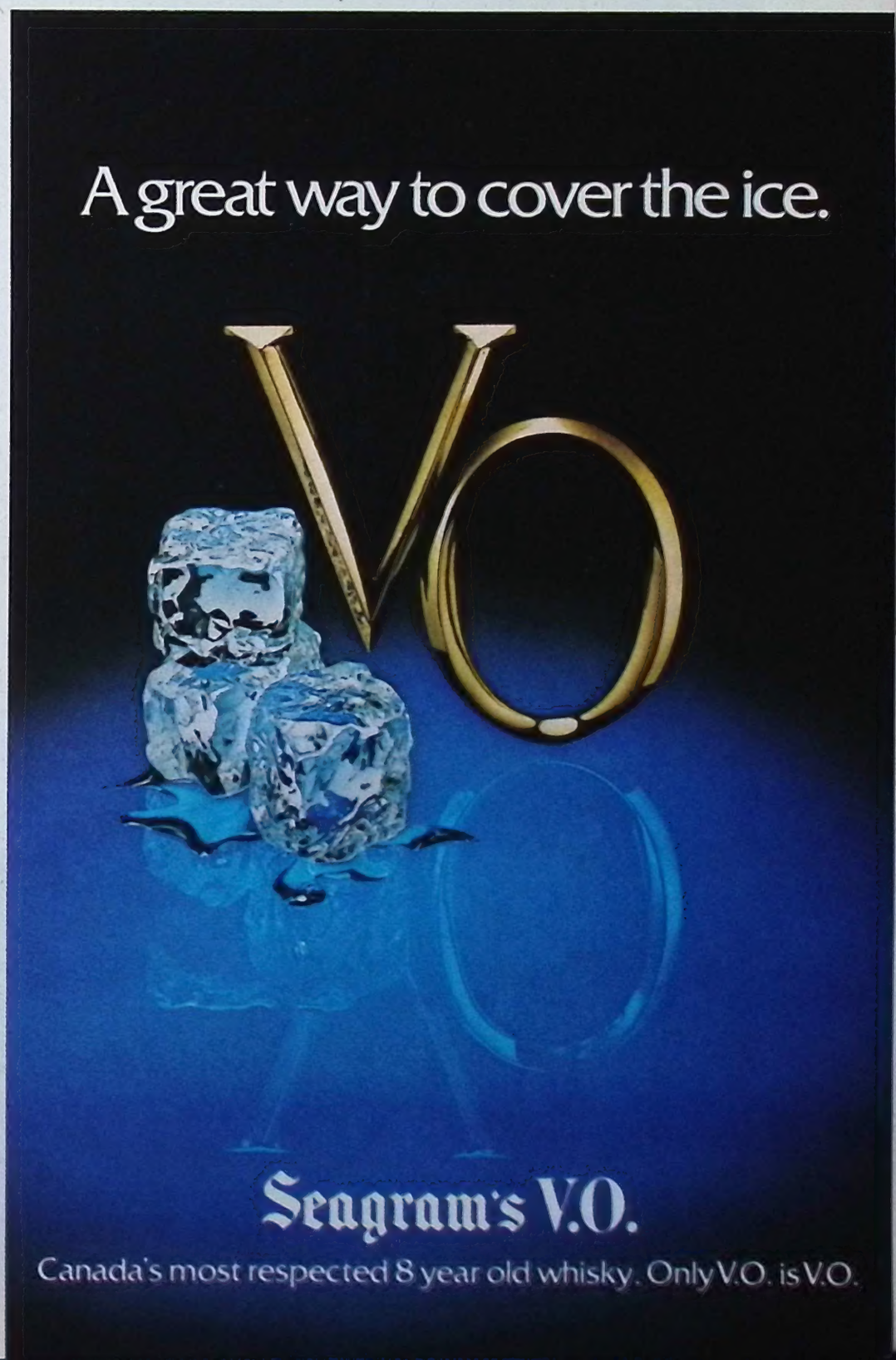
The Thayer's only child is their divorced and fortyish daughter, Chelsea, played by Jane Fonda. She and her father have never really been comfortable with each other. But she's on her way to attend Dad's birthday celebration. Her imminent arrival is not a prospect that gladdens Norman's heart.

To complicate matters further, Chelsea is bringing along her current live-in boyfriend, a divorced 45-year-old dentist named Bill. The role is played by Dabney Coleman, remembered as the same Jane's male-chauvinist boss in **Nine to Five**. And Bill is bringing his rebellious, street smart, 13-year-old son, Billy, a sullen lad who feels he has no allies in the adult world. The boy is played by Doug McKeon.

Old age is not resting gently on Norman Thayer. He has a heart problem, as does actor Fonda himself. He has lost his skills as a do-it-yourself handyman around the house. He sometimes gets lost on familiar trails. He can't remember his own telephone number, except that "it has a nine in it."

The octogenarian's one sure bulwark and solace is Ethel, whom he still adores after 48 years of marriage. He pokes fun at her perpetual good cheer, but he highly values her sanity and strength. Hollywood insiders are saying this long delayed pairing of Fonda and Hepburn in their seventies has resulted in a love story of uncommon tenderness, solidly rooted in the hard facts of daily life.

*Continued on page 11*



# IN AMERICA CAN A MAN BE GUILTY UNTIL PROVEN INNOCENT ?

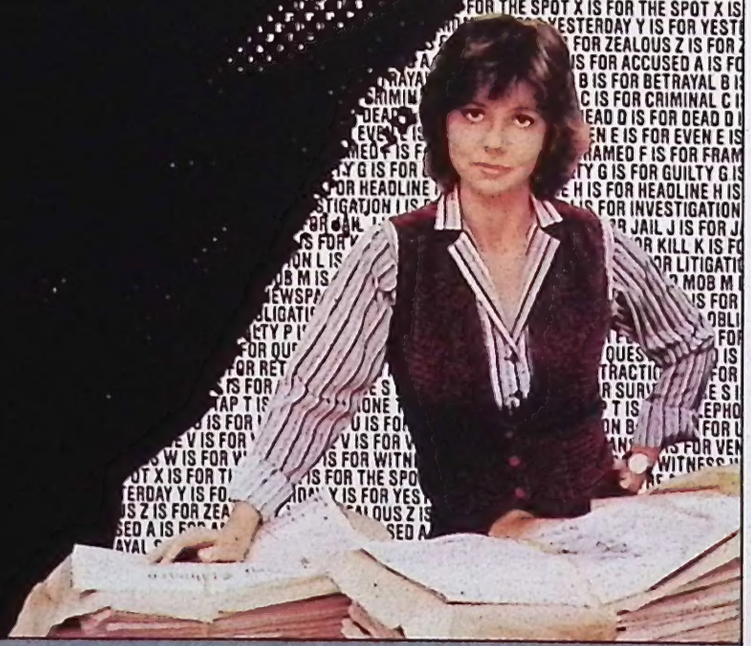
Suppose you picked up this morning's newspaper and your life was a front page headline...

And everything they said was accurate...

But none of it was true.

The D.A., the Feds, and the Police set her up to write the story that explodes his world.

Now he's going to write the book on getting even.



# PAUL NEWMAN SALLY FIELD

# ABSENCE OF MALICE

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## NOW PLAYING AT A THEATRE NEAR YOU

*Continued from page 9*

Daughter Chelsea falteringly attempts to bring about, at long last, a strong rapport with her crusty sire. He has loved her all along, but has never been able to say so.

This, of course, parallels Jane Fonda's real-life efforts to penetrate Henry's distant reserve, though both have always spoken well of each other. Jane's oft-published complaint has been that her father was forever saying nice things about her to friends and to the media, but seldom to her.

The technical crew is said to have yielded unashamedly to tears during the filming of a crucial scene in which Chelsea and Norman try to link their solitudes. Jane Fonda, wet-eyed herself, gazed at them and then muttered to Henry, "I guess they all had problems with their fathers."

Except for a bit of melodrama involving a boating accident, Thompson's screenplay digs both humor and poignancy out of the interplay and characters rather than out of external events.

Old Norman encounters an unexpected antagonist in Bill, Chelsea's new escort. The dentist is the sort of earnest trendy who says of his truelove, "We have a very kinetic relationship." But there is more to this fellow than first meets the eye and ear. Nobody can push him around, not even Norman Thayer. And Bill, in turn, is able to respond warily but admiringly to the old man's stubborn integrity and self-mocking humor.

Young Billy is on guard against all grown-ups. Already sexually aware, he calls kissing "sucking face," and his hobby is "cruising chicks."

Billy's father and Chelsea dump him on the Thayers before holidaying in Europe. This amounts to desertion in the boy's eyes. But he steels himself against the possibility of further humiliation. Says he stonily to the old folks, "I just want you guys to know that I'm not about to take any crap from you."

Screen conventions being what they are, it's not too amazing to find that this defiant youngster gradually reaches his own rapport with his various elders. Writer Thompson and director Rydell, however, have declared they did their utmost to avoid easy sitcom sentimentalities.

Rydell, a New Yorker by birth, is 47. He directed several hundred one-hour television dramas before making **The Fox** for the big screen in 1967. Later came **The Reivers**, starring Steve McQueen. It was Rydell who made **The Cowboys**, the first western in which the hitherto bullet-proof John Wayne was foully slain. (Bruce Dern was the varmint who did the dirty deed.)

Scriptwriter Thompson is only 31, but both Fondas have voiced praise for his sensitivity to assorted generations. Born in Vermont, he spent formative summers on New England lakes like the one pictured so glowingly by British lensman Billy Williams in **On Golden Pond**. The author's father, like Norman Thayer, was a college professor.

Thompson was an actor, only mildly successful, before he turned to writing three years ago. Unlike the other scripters who have been shunned by directors and producers, he was a welcome consultant during the filming in rural New Hampshire in the summer of 1980. Thompson later told a reporter, "Watching this story come alive closes a whole chapter for me. Somehow it takes me full-circle in my life."

Henry Fonda appears a certainty to win an Academy Award nomination. Last year he received an honorary Oscar for more than four decades of contribution to the screen.

Despite his many memorable accomplishments, he has been nominated only once before. That was in 1940 for his work as Tom Joad in **The Grapes of Wrath**. He lost out to his good buddy Jimmy Stewart in **The Philadelphia Story**.

Win or lose in the forthcoming Academy sweepstakes, Fonda is on the record as asserting that **On Golden Pond** is his life's culmination. His assignment, he says, was "the ultimate role of my career."★

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## NOW PLAYING AT SELECTED THEATRES NEAR YOU

# THE SEA

by Jane Hartnell

"Exceptional," is how one film executive described it, "the most important war film to come from anywhere in this generation."

The movie is **Das Boot (The Boat)**, its origin is West Germany, and its distinction lies not only in its being the most expensive film ever made in that country (budget $13 million), but also in its attempt to realistically examine and come to terms with Germany's role in World War II.

"We wanted to make a German war film with total honesty towards our past," says director Wolfgang Petersen, "not a film that was thinking all the time of the Nazi problem and German guilt." Adds producer Günter Rohrbach, "We wanted to show that not only Jews and Britons and Americans were victims of Hitler's war, but also many Germans."

The source for **The Boat** is a 12-year-old best-selling novel by Lothar-Günther Buchheim, based on his experiences as a war correspondent on U-96. Buchheim's account of the lives of submariners, also known as sea wolves, has been compared to Nicholas Monsarrat's *The Cruel Sea*.

While the German "sea wolves" were regarded by civilians as heroes who led glamorous lives, the reality of submarine existence, as shown by the film, was a mixture of discomfort, danger and boredom.

Set in 1941, the film follows a typical patrol of U-96 as it prowls the waters in search of English prey. After 45 long days at sea, the submarine finally achieves its goal by sighting and attacking a

# WOLVES

convoy. The sub, in turn, is bombed by enemy aircraft, however, and after temporary repairs are made, it limps back to harbor. Here the story ends, but not before a surprising and climactic twist of fate.

The film's producers spared no expense in their goal of authenticity. Not one, but two new U-boats were built to scale, one for filming at sea, the other for studio interiors, and the original captain of U-96 was on hand to ensure that all details were correct.

Also in the interests of realism, director Petersen demanded that the actors work within the same space as the original submariners. That space was incredibly tight. Crew's quarters were given over to the storage of missiles, provisions and engine equipment. And it was hot — the diesels raised temperatures to as high as 120°F. As if that weren't enough, fresh water was at a premium — baths were unheard of for months at a time, there was no privacy and men learned to sleep through constant noise.

No wonder some submariners succumbed to Blechkoller, "tin-can neurosis."

Till now, West German filmmakers have avoided making movies that dealt with the subject of Nazism and Hitler's Germany. **The Boat** has changed all that. The fact that the film does not take a clear stand either for or against the war has aroused the ire of some liberals. But the film's director was not concerned with ideology. "The big thing is that this film is shot from the German point of view," he states.

"The story is of men," says Petersen, "those who are killed, those who survive only as psychological cripples. It is a close-up of war." ★

# Shedding light on dark ages

by Les Wedman

LION'S HEAD, Ontario — An eagle circled over a clearing in thick woods as four hairy cave people, naked except for body paint and furs, hurled spears at pursuers.

Suddenly, one of the men raised his ugly bearded face skyward, shook his fist and cried, "We're not dead yet, you son-of-a-bitch!"

The fact that New York actor Ron Perlman, grotesquely disguised as Amoukar, one of the prehistoric characters in **Quest for Fire**, was still alive on the last day of filming, was due to tenacity and the planning that's gone into a most horrendously difficult film.

Perlman's defiant shout was one of the few lighter moments shared by director Jean-Jacques Annaud's actors and crew since starting work on the picture in October, 1980. It was now 1981 and mid-May in wild cave country about 150 miles north of Toronto. In the course of shooting, those involved with the film had endured 115-degree heat in Kenya and frozen heaths in Scotland, as well as Canada's treacherous weather.

Annaud, who won a best foreign film Oscar in 1978 for **Black and White in Color**, calls **Quest for Fire** the "toughest, most challenging" film of his career. After read-

*Continued on page 19*

JOHN BELUSHI

DAN AYKROYD

# Lock the doors... here come the

# Neighbors

COLUMBIA PICTURES Presents
A JOHN G. AVILDSEN FILM OF A ZANUCK/BROWN PRODUCTION
JOHN BELUSHI DAN AYKROYD in "NEIGHBORS"
Co-starring CATHY MORIARTY KATHRYN WALKER Executive Producers IRVING PAUL LAZAR
and BERNIE BRILLSTEIN Music by TOM SCOTT Screenplay by LARRY GELBART
Based Upon the Novel by THOMAS BERGER Produced by RICHARD D. ZANUCK and DAVID BROWN
Directed by JOHN G. AVILDSEN

**NOW PLAYING AT A THEATRE NEAR YOU**

Columbia Pictures

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*Continued from page 17*

ing J. H. Rosny's best-selling *La Guerre de Feu*, he conceived the idea of putting on screen an authentic portrayal of prehistoric life. Four years and $12 million later, his dream has been realized.

**Quest for Fire** begins with the primitive Ulam tribe being attacked by savage Neanderthals, the Wagabou, who steal their most prized possession . . . fire. In a ferocious battle, the Ulams are almost entirely wiped out, and the battered survivors are quick to realize that without fire, they are doomed. As a last resort, they send their three best warriors — Naoh (Everett McGill), Amoukar (Ron Perlman) and Gaw (Nameer El Kadi) — on the most perilous and adventurous of journeys: the quest for fire.

Screenplay is by Gerard Brach and Annaud, using a prehistoric language devised by Anthony Burgess (who did the same thing futuristically in **A Clockwork Orange**). Anthropologist Desmond Morris taught the actors how early man would move.

The project was as difficult as the director had anticipated. "You can't face a picture like this and think everything is going to be fine," he says. The reason I survived is that I was prepared. I was prepared to have an enormous fight with producers, the elements and actors."

Annaud enjoys fighting. "When you fight you know what you fight for. If this were just a normal picture, I wouldn't fight, I wouldn't care." He cares wholeheartedly for **Quest for Fire**, proven by his incredible quest for actors. Since he did not want faces already known to moviegoers ("that would have been disastrous"), Annaud auditioned some two thousand performers in Toronto, Montreal, Mexico City, Los Angeles, Vancouver, Reykjavik, Nairobi, Paris, Rome and New York City.

He told actors, "This is the picture we are going to do. There is no shooting in any studio or sound stage. It's outside. I want to see the breath. I want to see that you're freezing. Goose pimples, that is what I want." After six months of ten hour day auditioning, Annaud finally decided on his principals.

Rae Dawn Chong, the daughter of Tommy (Cheech and) Chong, who plays the female lead, Ika, is not entirely sure she's happy to have been chosen. "You'd have to do it to know, but I don't think I'd do a movie again the way we did this one. It doesn't have to be this tough," she says.

Annaud insists it did have to be that tough, an opinion echoed by Canadian producer John Kemeny. One day, water got into a camera, and Annaud's leads were left standing up to their necks in a bog with a wind machine blowing on them. Reports Kemeny, "We were bundled up in the warmest possible clothing, but these four bastards — bare feet, bare asses, hardly a few furs on them — were performing."

One location chosen by Annaud was so remote, food had to be flown in by helicopter. In Kenya, a fleet of five planes shuttled cast and crew from Nairobi to a desert site. The site of another location was a lion's den. Shooting was done at night, with armed rangers guarding the crew.

Other physical problems: a wolf bit a trainer, a bear attacked one of his handlers, one of the grips fell from a tree, one camera operator broke a leg. Mime teacher Peter Elliott of London broke an arm. Lead Everett McGill had hypothermia. (Ron Perlman managed to shake it off.)

There was a heartbreaking incident when imported Indian elephants were almost lost in a bog. "They were completely helpless," says Kemeny. "Their eyes were practically crying for help, and they were sort of trumpeting." The trouble began when the animals decided to take off for their tent and ran off a path that had been prepared and into the bog.

Cranes were brought in when other rescue attempts failed. Crews slipped planks under the elephants' feet and gradually they were lifted out without injury to a single elephant.

Perlman, at least, says he'd do it all again. "It only started to get difficult the first time the cameras began to roll. They took our shoes off, and I happened to be standing on ice." ★

The language used by the actors in **Quest for Fire**, which is set 80,000 years in the past, was invented by novelist and screenwriter Anthony Burgess (**A Clockwork Orange**).

**MARQUEE:** How did prehistoric man communicate?

**ANTHONY BURGESS:** We assume that man, at his most primitive, communicated with signs. But even though we're going back thousands of years before Christ, these are human beings, with fully-formed brains, with fully-developed speech centers. Therefore they were communicating with sounds, which are nothing more than a specialized kind of body sign.

**MARQUEE:** What kinds of words were they using?

**BURGESS:** Their language no longer exists because people who spoke this language weren't able to write it down. So we can only guess at what it was like. What we have been taught to think by films, especially the Tarzan films, is that primitive man just used grunts — "Uh! Oh! Ah!" and so on. It was not like that at all, because language was probably developed to cope with the situation where visual gestures were no use. At night, for example.

**MARQUEE:** How did you find, how did you invent, the word for fire?

**BURGESS:** I chose the word, "atra" for fire. It has derivatives in most languages — French "âtre," fireplace; Latin "atra," the blackened place. But, of course, it might have been something quite different. We don't know. We'll never know.

**MARQUEE:** Could you tell a story in this new language?

**BURGESS:** No, I'm getting too old. I can invent the language but I can't speak it with any fluency. I used to speak six or seven languages quite well, but I'm finding it more and more difficult. It's the gift of youth, to be able to speak languages.

**MARQUEE:** Will the movie need subtitles?

**BURGESS:** No. I think that would defeat the whole purpose. The film must be intelligible in all the countries of the world without any help from either subtitles or dubbing.★

# Till death do us PART

by Rex Reed

HOLLYWOOD — Forget about *Charlie's Angels*. Kate Jackson is certainly trying to. Like Farrah Fawcett and Jaclyn Smith, she has long since changed her wardrobe, and now she's trying to change her image, too.

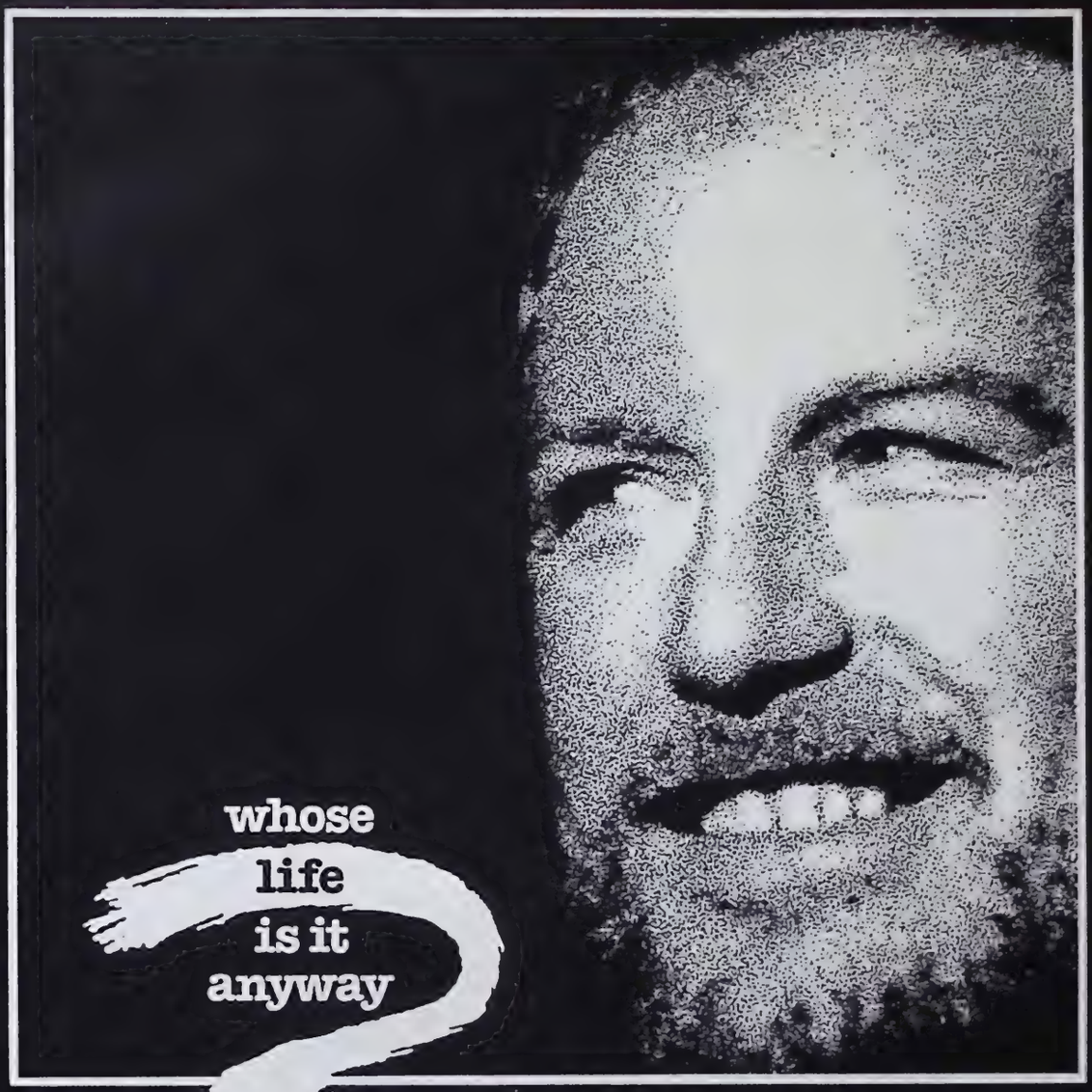
She was the first to mutiny, when the scripts got lousy, but unlike the others, she didn't try her wings in feature films overnight. The waiting paid off. Now she's starring in the most explosively controversial movie that has recently been filmed in Hollywood.

"Revolutionary" and "breakthrough" are two of the words she uses to describe **Making Love**, the story of a career girl whose eight-year marriage crashes to shards when her husband (Michael Ontkean) falls in love with another man (Harry Hamlin). The signs outside the soundstage at 20th Century-Fox warn "Do Not Enter" and "Closed Set," and everyone in Flakoville is breaking an ankle trying to get a peek at what's going on.

"They're all so nervous about whether the public will like it or whether the Moral Majority will throw Bibles at the screen," says the extraordinarily composed center of the hullabaloo. "But I feel in my bones it's going to be a big hit. It certainly is going to be the turning point in my career."

To the younger generation weaned on TV, Kate Jackson is as famous as Natalie Wood and Audrey Hepburn were in my generation, and she accepts it. Grudgingly. "It's all because of *Charlie's Angels*," she says, pouring cranberry juice in her peach-and-cream Beverly Hills living room. "That show made me a Barbie doll. I wasn't a person. I was a cartoon.

*Continued on page 22*

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# KAREN CALLS THE SHOTS

by Andrea Halpin

Karen Allen, who gained fame as the rather resilient damsel-in-distress in Steven Spielberg's **Raiders of the Lost Ark**, has traded the excitement of snakes, skeletons and Nazis for a less rambunctious role as "the other woman" in her new film, **Shoot the Moon**.

Directed by Alan Parker (**Fame**), **Shoot the Moon** also stars Albert Finney and Diane Keaton as a married couple who, after fourteen years together, "can't fall out of love."

The movie's title is taken from the card game, "Hearts." Players who "shoot the moon" go for control of the game by stockpiling hearts. Should they fail, they lose the game.

For Karen Allen, **Shoot the Moon** reaffirmed her interest in making films as opposed to acting on the stage.

"I went through a period of a few months wondering if the past couple of years had just been one big lesson to learn . . . that maybe film work wasn't really for me," she says. "But then when **Shoot the Moon** came up, I loved the script, I loved the character, and I knew right away when I first met Alan (Parker) that I would love working with him."

Allen plays Albert Finney's girlfriend, Sandy, in the movie. "The most important thing I could do with this role," she says, "is to show her as loving. She really, truly loves George, Albert Finney's character.

"Sandy has to deal with a little bit of insecurity, knowing that he has a family — a wonderful family, at that. And yet I see her as a very strong person who knows what she wants. She is ready to take the chance of being hurt, and is supportive of this man who is restructuring his life."

Allen still yearns to work on the stage — she began acting in experimental theatre in Washington, D.C., and moved to New York to pursue a stage career. But **Animal House** came first, then Woody Allen's **Manhattan**, and she's been working in films ever since.

"In theatre," says Karen Allen, "you can take a little back with you the next night. But in film, there it is — you can never improve it." ★

*Continued from page 20*

I'm not sorry I did it, but the kind of fame that resulted was completely unreal. Somehow the real person just kind of got lost along the way."

The real person came from Birmingham, Ala., went to Ole Miss, headed for New York after graduation and landed a job in the old soap opera, *Dark Shadows*. She shared Elizabeth Ashley's agent, and a lot of people still think she resembles that feisty fellow Southerner.

"The day they told us *Dark Shadows* was cancelled, I knew in the cab going home that I was going to move to California, and I never looked back. I landed in a TV series called *The Rookies* for four years, and when it folded I went to Len Goldberg and Aaron Spelling and gave them the idea for *Charlie's Angels*. The idea was mine and I really wanted to do it because it was something I was in on from the beginning and I cared about it. What I didn't count on was the hype, and the robot it turned me into.

"The farther away from TV I move, the more normal my life becomes. The money I made from *Charlie's Angels* means that, financially, I can wait. I don't have to work for years unless I want to. And I have turned down lots of things that used special effects as the stars instead of people.

"When I read the script for **Making Love**, I wanted to do it even if they had refused to pay me. It's not a gay movie that stands on a soap box and makes a big social statement. It's a love story about a triangle. One corner of the triangle is me — a career woman who has a blueprint to her life that is suddenly disrupted. The second corner is the man who loves his wife but is confronted with his homosexuality. The third corner of the triangle is not the other man, but his real self. Both of us have to learn to accept the truth or refuse to accept it.

"The resolution had me in tears when I read it, and in tears again when we filmed it. It's a wonderful script."

She's come a long way from Alabama to **Making Love**. And believe it, Kate Jackson is not about to stand still now. ★

# A PRYOR EXPERIENCE

A critic wrote of him that, "his comic style is akin to that of a thrusting rapier. [His] is a rare form of humor that is both shocking and shockingly brilliant."

The description is of Richard Pryor, a comedian, writer, and actor, whose benefit concerts at the Hollywood Palladium December 9 and 10 are being filmed for release as a feature film by Columbia Pictures next spring. Pryor will be the writer and lone star of **Richard Pryor, Live on Sunset Strip**, but the plot will be larger than life, as he examines the world around him with his own highly subjective blend of pathos and urban realism. Richard Pryor can be serious, but it's difficult to keep him that way for long, as can be seen in the following interview.

**MARQUEE:** About your humor, did it just hit you one day, that you were going to be off the wall, say anything and make people laugh?

**RICHARD**

Not like that at all. I worked hard at it for twenty years, trying to develop my uniqueness. And I go to little clubs and work out and then I go on the road and it gets sharper and sharper.

**MARQUEE:** You seem to walk a fine line between humor and tragedy. You laugh at death, at illness.

**PRYOR:** Well, I just laugh at the stuff I've experienced and seen and heard. I look for the humor in things because I like to make people laugh. I mean, I really do. To me, that's a treasure that I have, that people actually enjoy me.

**MARQUEE:** Does it bother you that people don't take you seriously at times?

**PRYOR:** I can't expect everybody to take me seriously. I'm an artist and I work at it and that's what I do. But my family understands me and I understand them. My children take me seriously.

**MARQUEE:** Comedian, actor, producer, writer — what's the favorite part for you?

**PRYOR:** Bank. Going to the bank.

**MARQUEE:** Whichever brings in the most money, you mean?

**PRYOR:** No. I like going to the bank. It's fun to walk in the door and they turn the cameras off. 'Oh, it's him, it's all right — he's just kidding.'

**MARQUEE:** Would you prefer to be remembered as a comedian or as an actor?

**PRYOR:** I'd like people to remember me and laugh. You never forget someone who made you laugh.

# TIN CAN ALLEY

by Rob Harris

LOS ANGELES — "Cannery Row in Monterey, California is a poem, a stink, a grating noise, a habit, a nostalgia, a dream," wrote John Steinbeck in prelude to fulfilling a promise made to World War II G.I.s that he would write an upbeat novel at the war's end. The promise was kept by *Cannery Row*, a pastiche of character impressions from Steinbeck's youth in nearby Salinas and his early years as a novelist in love with this lotus-land of sardine stench.

Writer-director David S. Ward and producer Michael Phillips (collaborators on **The Sting** and **Steelyard Blues**) have combined *Cannery Row* with another of Steinbeck's most joyful pieces of prose, *Sweet Thursday*, to create a film that recaptures the romance and innocence of a bygone era.

*Continued on page 27*

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*Continued from page 24*

"It's the innocence of that period that's really central to the tone of our movie," states Phillips. "You've got a band of bums, living in drain pipes, with no income except handouts from the one guy in town who's got a job, another guy who thinks he's a prophet . . . and everybody contentedly living a kind of mythical life that they've created for themselves.

"It's a fairytale sense of harmony that represented a special spirit in this country, say, from the late forties maybe through the fifties, when it seemed like there was nowhere to go and no hurry to get there."

Nick Nolte stars as Doc, a reclusive marine biologist, the pillar of the community, who, despite enjoying the esteem and affection of the Row's eccentric citizens, is essentially a lonely man.

Enter Suzy, portrayed by Debra Winger (**Urban Cowboy**), a down-on-her-luck drifter who has migrated to Cannery Row to make a new life for herself. She finds the one-industry town to have "plenty of cans but no sardines to put in 'em" and accepts the only employment available — at the Bear Flag Restaurant, a coyly named cat-house run by a wry and wily madam called Fauna (Audra Lindley).

In an attempt to repay Doc for all his kindness — and not oblivious to their mutual attraction — the residents of the Row work in concert to get Doc and Suzy together. But their collective effort at lighting a fuse under the reluctant lovers blows up in their faces and shatters the tranquility of their waterfront wonderland.

David Ward, in his directorial debut, has fashioned a portrait of a society not unlike the tide pools Doc studies, with an odd assortment of interrelated creatures in a delicate ecological balance. But, above all, he has preserved the fairytale overtones that Steinbeck seems to have intended.

"I think that the books *Sweet Thursday* and *Cannery Row* were modeled after the story of *Snow White*," speculates producer Phillips. "I think that Mack (Emmet Walsh) and the boys are all dwarfs, with Fauna as the fairy godmother and Suzy as the handsome princess all trying to make Doc live happily ever after.

"I see it as a fairytale, with substance and with texture, but basically a fable that parallels the Disney movie which was so popular during that time. Even the party that they throw Doc is a *Snow White and the Seven Dwarfs* theme — except that Mack and the boys can't find dwarf costumes, so they come dressed as trees."

Well, that's poetic license. But much license is taken with the original material. Phillips describes the film as "one third *Cannery Row*, one third *Sweet Thursday* and one third David Ward." It was, in fact, Ward's vision that spawned the project and saw it through the nearly five years from conception to completion.

"David and I had been planning for almost ten years to do a project which he would direct," explains Phillips. "He called me at the end of 1976 and said, 'I want you to read these two books, but I want you to read them in order.' So, I read *Cannery Row* first and I told him, 'Well, it's a great book, but I really don't think this is our movie.' Then I read *Sweet Thursday* and I saw exactly what he meant because that was the story into which we could put all the wonderful characters from *Cannery Row*."

"*Cannery Row* has been a favorite book since high school," says Ward. "I reread it every couple of years to recharge my idealism and belief in humanity. Steinbeck once wrote that 'in life, if you're not defeated, you win.' There are no real losers on Cannery Row."

*Sweet Thursday* was a story that Steinbeck wrote in memory of his friend Ed Ricketts, a marine biologist who had been the model for Doc in *Cannery Row*. Ricketts' tragic death (when a train hit his car) prompted Steinbeck to compose a novel which would give his friend the fictional romance that life never granted him.

To maintain the spirit of affection that Steinbeck's words had for Doc and the other characters, Ward uses the seldom employed device of an omniscient narrator (John Huston) whose voice is heard throughout the film, framing the action and giving it the understated perspective that provides much of the humor in the novels.

Once Ward had completed the script, he, Phillips and production designer Richard MacDonald traveled to Monterey to scout locations.

"Richard told us that the sun was on the wrong side of the bay, we would never see the light reflected off the water," the producer recalls. "He convinced us that he could create that effect better for us on a stage."

So, MGM's Sound Stage 30, where Esther Williams once waded and Gene Kelly punted puddles while **Singin' in the Rain**, was transformed into the dilapidated dreamland of Cannery Row.

The result is an added dimension of stylized fantasy to this allegorical world. And the masterful photography of Sven Nykvist (**Cries and Whispers, Pretty Baby**) captures everything but the smell of sardines.

"It was a project that was turned down twice by every major studio," Phillips remembers, his voice and face underscoring fatigue from the years of planning and 75 days' shooting.

"Every time I would go back and re-examine the material to figure out how come, I would come away saying, 'maybe I'm crazy, but I think there's a great film here.'

"I don't believe I am wrong. And if I am, then that's the way I'll go down."

Not likely; there are no losers on Cannery Row. ★

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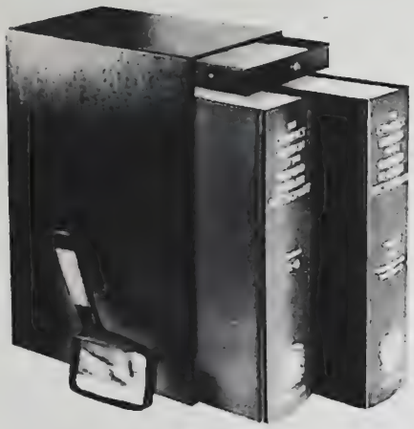

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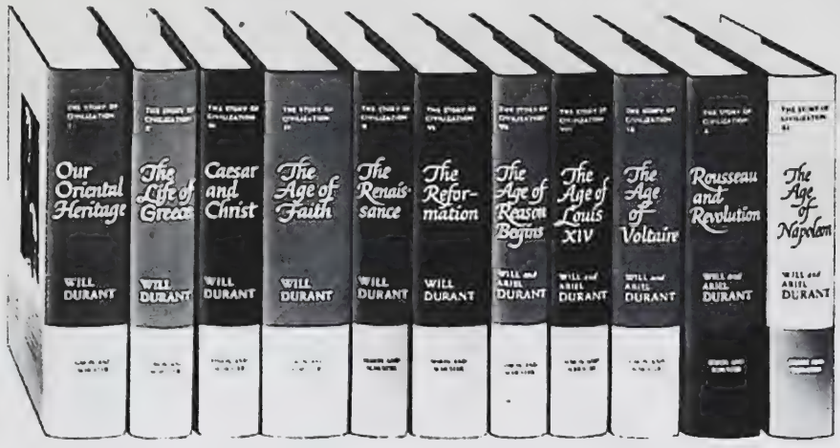


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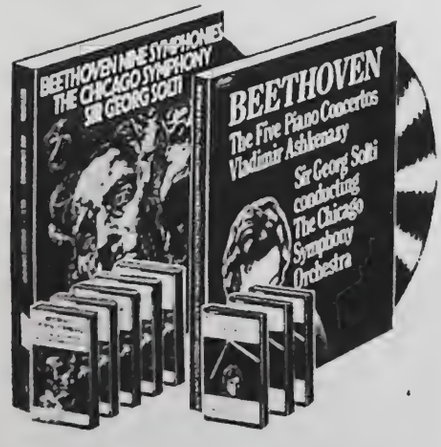
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# FAITH AND HOT AIR

by Susan Wolfe

HOLLYWOOD — "**Night Crossing** is about much more than two families escaping by balloon over the wall between East and West Germany," actor Beau Bridges says with intensity. The implication is that each of us in our life has a wall which we must go over before we can be free. These families did it literally."

Walt Disney's **Night Crossing** is a dramatization of the real-life escape by two East German families — the Wetzels and the Strelzyks — over the so-called "Berlin" wall

*Continued on page 30*

*Continued from page 29*

in 1979. In fact, as the film makes shudderingly clear, that barrier runs the full length of divided Germany. And most attempts to breach it, also pointed out with tragic force, fail.

But the families portrayed in **Night Crossing** succeeded, making headlines not only because of their success, but because of their unique transport — a mammoth, homemade hot air balloon.

Beau Bridges plays young Gunter Wetzel, head of one of the families involved. The other determined man, Peter Strelzyks, is played by John Hurt (**Elephant Man**). Glynnis O'Connor and Jane Alexander play their wives respectively.

"This is not the first time I have portrayed an actual person," Bridges points out. "I did it, for example, in **The Other Side of the Mountain**. But that man had already died before the picture was made. In this case, the man is very much alive; in fact, he is ten years younger than I am.

"I didn't meet the real Gunter until after we had begun to do the movie. We met in a restaurant, and he brought along his oldest boy, Peter, who is played by Geoffrey Liesik in the film. It was very strange at first. He speaks very little English, and I speak very little German. So we used an interpreter. But pretty soon we all felt at ease.

"Naturally, we talked about the escape. And at one point, the boy enthused, 'My father is magic.'

"I laughed — after all, I'm the father of two sons also — and said, 'All fathers are magic.'

"What I'll remember most is their reaction when they saw the reproduction of that wall, built by those incredible Disney designers. It was absolutely, grimly accurate in every description. Well, both Wetzels' jaws dropped a mile. I stood there, watching all sorts of emotions play on their faces. You could tell they were recalling every bit of the danger, the fear of the flight they had taken. It was so powerful, nobody said a word. Nobody had to. I spent two or three days with them after that, and it gave new meaning to my part, I'll tell you.

"Though let me say," Bridges adds hastily, "that even when doing a real person, an actor has to bring his own art and imagination to the work. Otherwise, what results is not a character, but caricature."

Every harrowing moment of the planning of the escape is in the film: buying thousands of yards of taffeta without attracting the attention of the authorities; sewing those yards together on an old treadle machine; trying to get hot air to stay in the completed balloon; the on-again-off-again of the Wetzels, caused primarily by the fear of the young mother for her little boys.

Then, ultimately, the all-or-die flight. The night . . . the discovery of the plot . . . the pursuit . . . the searchlights . . . the wall . . . and the moment of truth.

No doubt much of the tension on screen reflects the fact that **Night Crossing** was filmed in the country where the real-life escape took place. Bridges agrees.

"Of course, we certainly didn't location anywhere near the actual wall; that would have caused an international incident. Even so, we were right there in Germany, and in our international cast were many German actors. And, there were the people in the two villages where we did most of the shooting. Plus that wall. It was just there . . . between two villages.

"Actually," he recalls, laughing, "the wall caused the only public relations problem we had. Not for the reason you might think either. But it turned out that our wall was smack across the route between the two towns. People going from one to the other to work were having to drive an extra half-hour each day. It all got cleared up, though, and that was that.

"The weather was another matter. It was awful. I was there more than three months, October to January, and because of the weather, and the schedule changes it caused, could hardly get away. Only three days off at Christmas, and I never did get down to see the real Berlin wall.

"But, rough as it was, we had a great time. (Director) Delbert Mann is a genius, he kept chaos at bay. And the cast, well John Hurt is magnificent, and Jane Alexander totally lovely, as is Glynnis O'Connor. And so was everyone else, including the boys. It was hard work under hard conditions, but it was all worth it."

Not the least of the Oscar-winning (for **Marty**) director's difficulties was the re-creation of the escape balloon. Mann hired experts to build and fly the getaway vehicle, but in the interests of authenticity prohibited the use of safe, time-tested designs. The balloon used by the amateurs had to be duplicated. In the end, seven balloons were constructed — three for the film, three back-ups in case of disaster, and a smaller, utility balloon for preliminary tests and aerial photography.

"You see," says Bridges, "what they discovered, when the real experts got at it, was that the balloon used by the families shouldn't have flown at all. Based on what scientists know about balloons, it was an impossible design.

"But nobody was there to tell that to the Strelzyks and the Wetzels. So they just kept at it . . . and flew to freedom.

"Maybe," Bridges grins, "that, too, has meaning for all of us. Maybe, if we just try, despite everything, we can get over insurmountable walls, too. But I hope we don't all try to do it in balloons." ★

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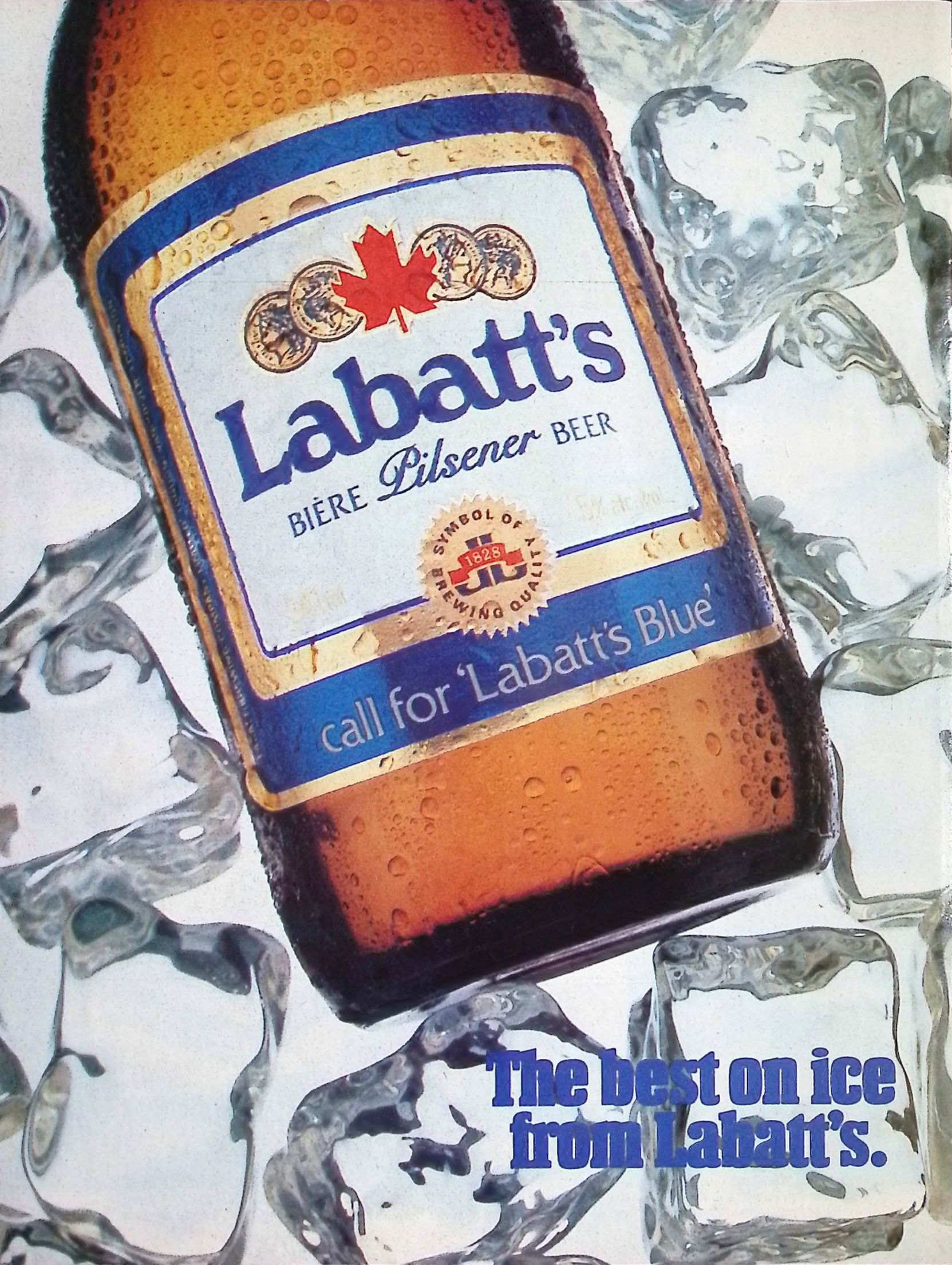
Warning: Health and Welfare Canada advises that danger to health increases with amount smoked—avoid inhaling.
Av. per cigarette: Player's Light: Reg: 14 mg "tar", 1.0 mg nicotine. Player's Filter: Reg: 17 mg "tar", 1.2 mg nicotine.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